

AMERICAN ART NEWS.

Vol. IV. No 78

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EXHIBITIONS.

American Art Galleries.—Miscellaneous collection of paintings through to-day.

Astor Library.—Exhibition of portraits and other prints relating to Benjamin Franklin.

Benguat Galleries.—Ancient velours, embroideries and laces, sanctuary lamps and carpets.

Blakeslee Galleries.—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Exhibition of historical bookbindings.

Brandus Galleries.—Paintings of the Barbizon School.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Canessa Galleries, Paris.—Antique works of Art.

Charles, London.—Works of Art.

Davis Gallery, London.—Works of Art.

Durand-Ruel Galleries.—Old masters and modern paintings.

Ehrich Galleries.—Exhibition of notable portraits of early Dutch, English, Flemish, French, Italian and Spanish Masters.

Fifth Avenue Art Galleries.—Antiques, furniture, tapestries, objects d'art, etc., from the residence of the Marchese D'Angrodogho, of Florence, Italy.

Fifth Avenue Art Galleries.—The collection of paintings of M. Fischhof, of Paris.

Fishel, Adler and Schwartz.—Exhibition of portraits, by S. M. Roosevelt.

Gimpel and Wildenstein Galleries.—High class old paintings.

Hamburger Fres. Paris.—Works of Art.

Heinemann Galleries.—Modern paintings. Modern German pictures a specialty.

Knoedler Galleries.—Exhibition of portraits by Harrington Mann. Special Whistler exhibition.

Klackner Gallery.—Exhibition of original drawings by Albert Sterner.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Lanthier's Old Curiosity Shop.—Modern and Old Masters. European and Oriental furniture, antique jewelry and silver.

Lenox Library Building.—Exhibition of reproductions of drawings of modern masters from L'Estampe Moderne.

Macbeth Gallery.—Exhibition of landscapes by Chas. H. Davis.

McClees Galleries.—Exhibition of water colors and paintings for Colonial Decoration.

Metropolitan Museum.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Montross Gallery.—Exhibition of recent paintings by Horatio Walker.

Noe Galleries.—Exhibition of recent works by Frederic Remington through to-day.

Oehme Galleries.—Paintings and water color drawings.

Powell Gallery.—Exhibition of paintings by Paul Cornoyer through to-day. Pastels and oil paintings by Carroll Beckwith beginning Monday.

Pratt Institute.—Exhibition of paintings by L. H. Meakin.

Ralston Galleries.—Works of Art.

Rice Gallery of American Paintings.—Exhibition of Olive P. Black's landscapes.

Scott and Fowles Co. Galleries.—High class Paintings by Barbizon and Dutch Masters.

Strauss Galleries.—High class paintings and prints.

Robert C. Vose Gallery, Boston.—Fine paintings of the modern masters.

Willson Bros., London.—Ancient works of Art, Old French Furniture, Sevres and Chinese Porcelains.

Mrs. Wm. Parish recently finished her windows for St. Paul's church at Selma Ala. They are now being executed by the Church Glass & Decorating Co. The subjects are "Noli Me-

The Pennsylvania Academy of Fine Arts has awarded the Academy Gold medal of Honor to Horatio Walker.

This medal is awarded by the Board of Directors in recognition of high achievement in their profession to American painters and sculptors who may be exhibitors at the Academy or represented in the permanent collection or who, for eminent services in the cause of art or to the Academy have merited the distinction.

While the honor is not given for any single work, Mr. Walker is at present represented in the One Hundred and First Annual Exhibition of the Academy by five very important canvases, perhaps the most imposing group of his work ever shown at any one time.



LADY MELVILLE
By Sir Thomas Lawrence

In the Fischhof sale this week.

tangere" and "The Visit of St. John." Mrs. Parish is now at work on some water colors and decorative themes. She will go abroad in May, spending most of the summer in Paris.

Robert Henri is painting a portrait of Mr. Thomas Anschutz, instructor of the Pennsylvania Academy of Design.

SALES.

Fifth Avenue Art Galleries.—Antiques, furniture, tapestries, bronzes, etc., from the residence of the Marchese D'Angrodogho, Florence, Italy. Thursday, Friday and Saturday afternoons, March 1, 2 and 3, at 2.30.

Mendelssohn Hall.—Miscellaneous collection of paintings, Thursday and Friday evenings, March 1 and 2, at 8.15.

Artists who have previously received this high honor are as follows: Alexander Harrison, William M. Chase, Winslow Homer, Edwin A. Abbey, Cecilia Beaux, Charles Grafly, Henry J. Thouron, D. Ridgway Knight, James A. McNeill Whistler, John S. Sargent, John W. Alexander, William T. Richards, Violet Oakley.

At the annual meeting of the board of trustees of the Metropolitan Museum of Art recently President J. Pierpont Morgan and all the other officers were re-elected with the exception of First Vice-President Rutherford Stuyvesant, who sent in his resignation because he now lives abroad. D. O. Mills was elected in his place. Besides Mr. Morgan the officers re-elected were: John Stewart Kennedy, second vice-president; Robert W. de Forest, secretary;

John Crosby Brown, treasurer, and William L. Andrews, honorary librarian.

The trustees also decided that in future they will not only be active in increasing the exhibition of classical antiquities, paintings and sculptural works, but will devote attention to the collection of specimens of the "Industrial Arts"—practical, rather than aesthetic—and of furniture and woodwork.

A new project, approved when the annual report of the board was read, was to fit entire rooms of different countries and periods with the appropriate furniture and fittings of their time and place. Several new gifts were announced. The most important of these was a rare and valuable collection of laces, donated by Samuel S. Howland, of New York. The laces were formerly owned by the late Mrs. August Belmont, mother of Mrs. Howland. When Mrs. Howland died four years ago she left the collection to her husband, whose gift was, as said, accepted by the board of trustees. The collection includes twenty-nine pieces, and among them are several fine specimens of old Venetian lace.

Other gifts, none of especial importance with the exception of a painting by Vernet, "The Roman Triumph," donated by D. O. Mills, will be noticed next week.

An exhibition of pastels and oil paintings by Carroll Beckwith will open at the Powell Art Gallery, No. 983 Sixth avenue, on Monday.

There will be an exhibition of some recent portraits by Augustus Franzen at his studio in Carnegie Hall this and to-morrow afternoons.

Mr. John D. Rockefeller has promised to give the New York School of Applied Design for Women the last \$25,000 toward the fund of \$175,000 necessary to erect their new building.

A. A. Anderson recently finished a portrait of Irving Bacheller and also one of Mr. Wassely.

Mr. Eugene Fischhof, than whom there are few experts and collectors with better taste and knowledge and not only of pictures but of where to get them, has brought together in an exhibition which has been on all the week at the Fifth Avenue Art Galleries, preparatory to a sale, the first session of which was held by Mr. James P. Silo at the Waldorf-Astoria last evening and whose second session will take place there this evening, 144 canvases, some by masters of the early English and French schools and others by painters of the Barbizon school and of to-day, which in the aggregate form one of the most interesting and attractive exhibitions of the winter. There are in the collection a number of familiar canvases which do not lose by time, and some newer ones of special attraction. Particularly noticeable are a group portrait by Drouais, a portrait of Lady Melville, by Sir Thomas Lawrence; a pastel head of Queen Charlotte by Gainsborough from the David H. King collection, a lovely head by Vestier of Madame de Bonneval, and a curious example by Boucher recalling an old Biblical story. There are many other important names represented.

IN THE ART SCHOOLS.

Special Announcement.

The American Art News has decided to found scholarships in the following schools:—Art Students' League, New York School of Art, and the New York School of Applied Design for Women.

These scholarships are offered as a premium to the person or persons who will secure 35 subscribers to this journal for one year. The scholarships will be known as the American Art News Scholarships—and will begin from such date as the total number of subscriptions required are secured, and will continue for one year from that time. This affords an unusual and unique opportunity to those desirous of obtaining art education in these schools.

The Art Students' League Scholarship will include any course of its curriculum.

The School of Applied Design Scholarship, and that of the New York School of Art, will include any of their courses.

Any further information or details desired will be furnished by application in person at this office.

The annual St. Valentine's Costume Ball at the Art Students' League took place on St. Valentine's night, Wednesday, February 14. The dance was one of the finest and best attended that has been held at the League for years. The costumes were elegant; many periods and nationalities being represented, including historical characters as well as modern. Two prizes were given for the best costumes. Mr. Thomas Fogarty received the men's prize for his costume representing a French nobleman of Louis XVI. period and Miss Florence J. Ballin was awarded the prize for the best woman's costume of about the thirteenth century.

The two large rooms for dancing were beautifully decorated with palms, sculpture, palettes and posters, the three prize posters occupying the place of honor at the end of the main dance room. These posters were excellent and advertised the ball many weeks before its occurrence. The first prize was awarded to J. Van Evern, second to Marguerite Breen, third to J. Duncan Gleason.

The patronesses were the women instructors, and the instructors' wives, and besides these there were many well-known artists present.

The committee wish to thank all who helped to make this dance the great success that it was, and they can promise an equally good time at the annual Fakir's Dance, which takes place in April. The committee who had charge of the dance, including the reception committee were: the Misses Amelia M. Ives, secretary; Christine Wright, Ivy Wagner, Elizabeth Harker, and Messrs. Thomas Hunt, chairman; J. Paul Burnham, treasurer; Neal Truslow, Harry Carlisle, Walter Teague and H. Daniel Webster.

At the recent election of officers of the Woman's Art Club of Cooper Union Woman's Art School, the following officers were elected for the coming year: Maud Melvin, president; E. O. Eadie, vice-president; Claire Wood, recording secretary; Ethel B. Cook, corresponding secretary; Ida J. Leete, treasurer.

There were nine accepted designs from this art school at the exhibition of the Architectural League, held recently. They consisted of rugs, misals, book covers, silks and wall hangings.

Meta A. Peper, one of the students, had a miniature at the exhibition of the Society of Miniature Painters.

Kenyon Cox will begin a course of six lectures on anatomy in the members room in the Art Students' League, 215 West Fifty-seventh street, on Monday evening, February 26, at eight o'clock. The fee for the course is \$4 to students of the league and \$5 to others.

Harriott King, monitor of the miniature painting class at the Art Students' League, exhibited four charming miniatures at the annual exhibition of the American Society of Miniature Painters at the Knoedler Galleries.

The summer school of the New York School of Art will be held as usual at Bayport, L. I., opening June 1 and will continue until September 30. The system of study in these classes has been arranged with a special view to students obtaining practical instruction in out-of-door work from a costume model and landscape; also studio work in portraiture and still life. Three criticisms will be held weekly, Kenneth Hayes Miller having charge of the classes in life, portrait, still life and composition, and Frank Alvian Parsons those in design and normal art training.

Among the many courses of study carried on in the Pratt School of Fine and Applied Arts, those in jewelry, metal chasing, enameling, and metal work have attracted much attention. The instructors in charge are exceptional, having had many years of training and professional work. Much thought and care has been given to the selection of necessary material for the carrying on of the work. Students have been very successful in securing employment, and many have opened studios of their own. The school has an interesting collection of photographs of jewelry and art work in metal executed from their own designs.

At the teachers' meeting of the St. Louis Art School held February 16 some unusual work was submitted by the students—unusual both as to quality and quantity. Several students received No. 1, the highest mark given. The work in the bookbinding class was particularly interesting, the students having made great progress.

BOOK NOTES.

The February number of the Buffalo "Academy Notes" contains an editorial urging the repeal of the tariff on art.

Henry Golden Dearth's painting "Sunset in Picardy" will be reproduced in color for the frontispiece of the March "Century." Other illustrations in this number will be tint printings of Otto J. Schneider's etching, "An American Type"; George W. Maynard's portrait of himself; an unfamiliar portrait of John Hay, and work by Jay Hambridge and Leon Guipon.

The March "Scribner" will contain four pictures of cowboy life, by N. C. Wyeth, reproduced in colors, with an article by the artist.

The first volume of "La Peintre-Graveur Illustre," an illustrated work on artists of the 19th and 20th centuries, by Loys Delteil, will be published by him in Paris on March 15. It will contain a biographical notice of J. F. Millet, Th. Rousseau, J. Dupre, and J. B. Yongkind, with their portraits

INSTRUCTION IN DRAWING.

From *La Peinture*, by Jules Breton.

Yes, impression is everything in art. Let those who teach drawing never forget it. This supreme quality is a gift of heaven, and if their pupils possess it, it would be a crime to smother it by unintelligent or despotic training. One must enlighten a pupil, and leave him free to make his own choice.

But it will be said: "If the pupil has not sufficient initiative to form his own taste, should not he be aided?"

No! You will lose your time; let him throw away his pencils and occupy himself with something else.

In reality, no one teaches us to paint and to draw. We may be led so as to avoid delays, that is all. I will add, even if I appear paradoxical, that a man acquires knowledge—sometimes to his detriment—but that he gives his measure as soon as he commences to think. In his first finished drawing he already reveals himself.

The longer I live, the more I find that among the things one learns there is much more that is bad than good. One of my friends, an artist of talent, said to me one day: "I wish I had never seen a painting." In these words there is much exaggeration and much truth.

Instinct! She it is who accomplishes miracles, and I sometimes regret that I ever gave certain counsels. It is necessary to have knowledge to be able to give oneself freely up to his instinct, and not impose restrictions upon himself, but when the thirst for the beautiful is satisfied as far as expression goes, leave the picture with its imperfections; they may contribute to the sentiment, and have never injured a masterpiece, while perfect works may be cold.

Knowledge is necessary as a foundation. But one must forget all lessons in the luminous moments when one boldly pursues one's impression. The master has but one thing to do, to direct the pupil in developing his individuality. Let us speak of the child whose true worth is revealed in his first efforts. The duty of the master then is to study him well and to dis-embarrass him of all that might hinder his perception, to urge him on discreetly, and to keep him from forming bad habits. The most common of these habits is to attach himself too scrupulously to useless and trivial details, seen too separately. Still it depends upon circumstances. The greater or less importance of these details cannot be judged in the same manner for all; these discernments are justly a part of what constitutes originality, the gift which must above all be respected.

It is here that the first important lesson must be given. "It is necessary to see broadly."

Yes, it is necessary to see broadly, but it is not necessary that you impose upon your pupil your way of seeing broadly. That would be to demand sacrifices of convention with regard to his comprehension. This detail that you pass over is perhaps what arrests his attention, interests him, and the simplification that results from its suppression will not be that of his own true sentiment.

(Continued next week)

The judicial authorities in Rome have declared that it will be impossible to prosecute those responsible for the sale of Giorgione's "Christ Bearing the Cross," to Mrs. John L. Gardner, of

Boston, because more than five years have elapsed since it passed into her possession. This painting, it will be remembered, was removed from the Loschi Palace, Vicenza.

At the dinner given Sir Purdon Clarke at the Lotos Club last week by its president, Mr. Frank R. Lawrence, 40 covers were laid.

In proposing the toast to the guest of honor, Mr. Lawrence said that he hoped Sir Purdon was permanently identified with the city of New York.

Sir Purdon, who was recently made an honorary member of the Lotos Club, in responding, spoke feelingly of the cordiality with which he had been treated in this country, and announced that a bright future was assured for the Metropolitan Museum of Art.

The other speakers were Edward Robinson, assistant director of the Metropolitan Museum of Art; Roger E. Fry, curator of the Museum, and Frank Dielman, president of the National Academy of Design. Among those present were James Speyer, George H. Story, Robert W. de Forest, John Harsen Rhoades, Samuel Untermeyer, Chester S. Lord, Walter S. Logan, Emil L. Boas and Louis Wiley.

Miniatures of Mr. and Mrs. John Pintard, painted more than a century ago by John Ramage, a popular artist of his day, have been presented by a grandson of the Pintards to the New York Historical Society.

Paul King, awarded one of the Inness prizes at the annual exhibition of oils at the Salmagundi Club for his painting, "Hauling in the Anchor Line," has also received the Shaw purchase prize of \$300 for this picture.

Mathilde de Cordoba is in Philadelphia, where she is painting the portrait of Julia Marlowe. When the picture is completed she will go to Boston to execute some portrait orders.

PROVIDENCE ITEMS.

The Providence Water Color Club has been holding its tenth annual exhibition in the gallery of the Providence Art Club. There are 168 paintings exhibited; the work of 32 out of the 60 members of the club. Taken as a whole, it is an interesting exhibition, and there are some good things shown, water colors, pastels and monotypes.

The display opened with a private view and tea, and there was the largest attendance of the season, so great, in fact, that it was almost impossible to see the pictures with any degree of ease. After the private view the members held their annual supper and exchange of sketches, which was the customary hilarious occasion.

At the Rhode Island School of Design there is an interesting exhibition of fifteen pictures by some of the Ten American Painters, three by Joseph De Camp, five by Frank W. Benson, two each by William M. Chase and Robert Reid, while J. Alden Weir, Childe Hassam and Edmund Tarbell each show one, that of the latter called "A Rehearsal in the Studio" is especially interesting in the treatment of reflected light. At the Tilden and Thurber galleries, there is an exhibition by Frederick L. Burnham of water colors and pencil drawings. The latter are exceedingly clever, and show great skill in the handling of values.

AMONG THE ARTISTS.

Clara Howard, the miniature painter, recently painted a portrait of Miss Edith Beale. Another interesting miniature recently painted by Miss Howard was of Mrs. Cornelius Poillon, noted for her artistic pottery.

Amanda Brewster Sewell recently painted a full length standing portrait of Mrs. O. N. Winsdon, posed against a background of pink laurel. Another portrait is of an English woman, painted in a quite different manner from that of Mrs. Winsdon. It is in a low key. Mrs. Sewell is now busy painting another portrait of a woman.

F. K. M. Rehn is contemplating an exhibition of a group of Venetian pictures which he painted during his last trip in Italy. A few of them may be seen in his studio in the Chelsea, in West Twenty-third Street.

Mr. Rehn recently finished a landscape an "August Afternoon." In his studio may be seen an attractive portrait of Mrs. Rehn, one of a large number of successful portraits painted during his artistic career. It is not generally known that Mr. Rehn began his art career as a portrait painter.

E. L. Henry is painting some of his usual Colonial pictures in his studio in the Chelsea Building. He recently finished one of St. John's Park, N. Y., which has met with great success. Mr. Henry does most of his work at Cragmoor, N. Y., where he has a studio, and where he keeps his collection of historic carriages, some of which date from 1783. He has also an attractive collection of authentic costumes for men and women, which date back as far as the time of William and Mary, and a valuable library. Mr. and Mrs. Henry will go South in the early Spring, first to Florida, where they will visit George Inness, Jr., and later they will make a trip up to the James River. Mr. Henry will make studies during the tour.

Nicholas R. Brewer recently returned from a prolonged trip through the West, where he painted portraits in St. Paul, Minn. He painted one of Archbishop Ireland and also of Mrs. Governor Johnson, and Ex-Governor Pillsbury. He also painted a number of landscapes. At present in his studio in the Van Dyck, he is painting the portrait of Miss Eleanor Donnelly, the actress. Within the next few weeks he will begin his large mural decoration for the church of "Our Lady of Lourdes," in West 142d Street. The canvas will be 10 x 16 feet and the subject the "Worship of the Magi."

Alethea Platt is finishing a life-size oil portrait of her father in a seated pose. The portrait is intended for the Court House at White Plains, N. Y., where its subject Mr. Platt, was judge and surrogate for many years. Miss Platt found it necessary this winter to abandon her classes owing to a large number of orders. She intends, however, to resume them next winter. During this season she has painted a number of wood interiors. She is making plans to spend the early Summer in England, and will visit Germany and Holland also.

The vaudeville of the Pen and Brush Club will take place February 24. Mr. Henry Gaines Hawn will be one of the attractions.

Mrs. and Mrs. John Fry have left the Van Dyck Building and have taken

Mr. Bogert's studio in West Fifty-Fifth Street. Mr. and Mrs. Bogert have gone abroad for two years.

Robert V. V. Sewell has just finished nine decorations for the entry hall of the Central Park Studio Building. They are panels and are intended to portray the life of man, and represent the different seasons of the year. The first is "Birth," the second "Youth," the third "Manhood," and the fourth "Old Age." Some of the panels are now in place, and add greatly to the artistic finish of the entrance. The side walls are covered with Frank Du Mond's beautiful decoration, representing "Modern Religion" and Mr. Sewell's showing "Ancient Religion." Mr. Sewell is at present making designs for a new decoration.

of the men who kept to the early spirit of the Hudson River School, and more than Kensett retained and developed the silvery tones of Durand. He began with portraits and did not study at all in Europe, yet he has qualities which are supposed to be best, if not exclusively developed by academic study. No one constructs a landscape more firmly than he; the solidity of the earth; the level of the lake, the plane of the distant hills, the enveloping of all by the summer sky with sunlit clouds—all are given with an absolute sureness which seventy years have not diminished."

Cullen Yates has had a successful winter, having sold a large number of his pictures. In his studio may be seen some of his usual poetic land-

greens and blues. She has been invited by the Philadelphia Water Color Club to give an exhibition of her water colors, but may have difficulty in complying with the request, since all the water colors she has painted this year have been sold. Mrs. Coman recently sold one of her most important pictures, "Through the Harlem Valley."

Robert David Gauley is painting the portraits of the Misses Gale. The golden hair and fair complexion of one of the sisters is contrasted against a background of blue water. The low necked gown she wears is blue and white, but the keynote of color in the picture is blue. It is an attractive and unusual composition, and the picture is one that is sure to be heard from. Not less charming is the portrait of the second sister, gowned in soft gray, with hat and muff to correspond. He is also painting a portrait of the little daughter of Paul Daugherty, the well-known landscape painter. In Mr. Gauley's studio in the Van Dyck, are a few examples of attractive water colors painted by him in Greece and Egypt. These pictures are favorites with Mr. Ross, the well-known collector of Boston, who devotes the walls of his music room entirely to them, having more than thirty.

August Franzen has just completed a portrait of Miss Marguerite Baxter. One of the charms of the picture is its simplicity. It is painted in only three colors, the keynote of which is soft blue, and is one of this artist's most important works. Another interesting portrait recently completed by Mr. Franzen is of Mrs. Duncan Campbell, of Renfrewshire, Scotland. He is now painting Mr. Arnold Wood. On Saturday, at his studio in the Carnegie, Mr. Franzen showed a collection of his recent pictures.

SAINT LOUIS NOTES.

In addition to the collection of Glasgow School paintings now on exhibition in the Saint Louis Museum of Fine Arts, there is to be held an exhibition of works by Herbert W. Faulkner. The collection consists entirely of Venetian scenes, and is illustrated by an artistic catalogue of half-tone reproductions of the principal works.

On the afternoon of February 22 Prof. Halsey C. Ives, the director of the Saint Louis Museum of Fine Arts, gave a talk about the plans for the development of the new art museum in Forest Park. The talk was given at the request of the members of the art section of the Wednesday Club, who invited the following organizations to attend: Artists' Guild, Architectural Club, Mary Institute Alumnae, teachers and students of Mary Institute, Ethical Society, Society of Pedagogy, Society of Archaeological Institute, Greek Ethics Club, Morning Choral Club, Twentieth Century Art Club and others. Prof. Ives has prepared an interesting pamphlet giving in detail the plans for the new museum. The booklet is fully illustrated and contains much valuable information.

On the evening of the same day the Rev. Dr. John D. Peters, of New York, gave a lecture on the Recent Excavations in Babylonia, under the auspices of the Saint Louis Society of The Archaeological Institute of America and the Washington University Association.



JOHN BUNYAN BRISTOL

Photo by Jessie Tarbox Beals.

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John Bunyan Bristol, the veteran American landscape painter, whose photograph is reproduced on this page in our series of Portraits of American Artists is one of the best known of American painters. At an advanced age he is still producing the soft silvery landscapes with which his name and brush are associated, and which are to be found in every collection of American pictures that can be considered at all complete.

He was born at Hillsdale, New York, in 1826 and studied under Henry Ary at Hudson, N. Y. He received a medal at the Centennial Exhibition, Philadelphia, in 1876, honorable mention at the Paris Exposition of 1889, and a bronze medal at Buffalo in 1891. He has been an Academician since 1875, and has been a prominent figure in all art movements in New York for over fifty years. Samuel Isham says of him in his recent history of American paintings: "Bristol, still working to-day with undimmed eye and unwearied mind, was another

scapes, one of which is "Spring," representing apple trees in blossom, and delightful in fresh, bright colors. He intends it for the society exhibition.

Walter Clark is busy painting landscapes around his home in New Rochelle. The paintings are realistic winter scenes and are full of the charm for which Mr. Clark's work is noted.

Elliott Clark returned early in the winter from Europe, where he spent several years. He is working in his father's studio in New Rochelle, preparing for exhibitions. Mr. Clark is the young man, who, with a friend, walked from northern Europe to Italy across the Alps. During the tramp, which consumed six months, he made a number of interesting sketches.

Charlotte B. Coman is working on three landscapes in oil, which she intends for exhibitions. The pictures are full of Mrs. Coman's usual effects of

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The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

What is all this gossip regarding a Greco, recently purchased by the Metropolitan Museum of Art from a New York dealer—and to which the Evening Post refers in a notice in our news columns? The story is a curious one, and further details regarding it will be awaited with interest.

When next any American pictures, or collection of American pictures, are sent to foreign exhibitions, it would be well for those sending such to stipulate if possible that these shall be hung together or at least marked in some way on their frames, and also in the catalogues, so that they can be found by strangers and friends without searching. The small collection of six or seven American pictures sent by the Pennsylvania Academy of Fine Arts to the exhibition of the International Society, now open in the New Gallery in London, entirely fails to produce any effect for the reason that its examples are scattered through the rooms, and are not marked in any distinctive way either in the catalogue or on their frames. As a result the visitors to the exhibition who may desire to study American art as there exemplified, but who are necessarily ignorant of all save a few American artists, names such as Sargent and Whistler, do not recognize the American pictures. Even American art lovers have to search to find them. The French pictures, and especially the group of works by the French impressionists are hung in the same gallery and near together.

In this connection it is to be hoped that the New York Society of American Art collectors will be able to carry out its plans for a large and thoroughly representative exhibition of American pictures in London next year. It is strange but true that no complete or

representative collection of American pictures has ever been made in Europe. Those at the two last Paris expositions were for several reasons not completely representative. American painting has now reached a point of development and promise that with the decadence of painting in Europe it should be known and recognized by and in the old world.

While there were many good pictures in the collection of the late Alexander Blumenstiel, sold at the Mendelssohn Hall by the American Art Association last week, the five so-called art fans disposed of really attracted the largest share of public interest to the sale. These so-called fans, which were really a collection of 105 ivory sticks and five ivory semi-circles, each one decorated with a characteristic representative sketch by 110 of the most prominent European and American painters, cost many years of labor, energy and perseverance on the part of Mr. Blumenstiel to secure. They could not in all probability be duplicated today, and certainly not for the figure, \$43,800, for which a well-known wine agent secured them. Opinions will differ as to the really artistic value of these so-called fans, but that they are interesting and valuable cannot be denied. Tipped with and mounted on gold, and raised around a semi-circle as are the sticks of fans, they form most attractive decorations.

The attention of art collectors and especially of lovers and admirers of the work of the early French decorative painters is called to the sale which began last night in the Waldorf-Astoria ballroom of the collection of 144 pictures, chiefly representative of the old masters, the early English, French and Barzizon schools and some examples of prominent modern painters. This collection was formed by the well-known Paris expert, Mr. Eugene Fischhof, whose taste and judgment in such matters are universally acknowledged. The illustration on our first page of a portrait by Sir Thomas Lawrence will give a good idea of the general character of the collection.

The Society of Water Color Painters, of which organization, Thomas Allen is the President, is holding an exhibition of pictures at the Boston Art Club. The gallery is comfortably filled by the pictures, which are hung in groups. H. Winthrop Pierce's collection is interesting, by reason of its uniform excellence of color. Especially noticeable is his out-of-doors-study of three young women with arms entwined, walking under trees.

F. W. Rogers shows a group of dog portraits painted with a thorough understanding. His medium of expression is pastels, used on rough paper and he gets by simple means a good study of the individual points of each animal. The head of a setter is particularly true in drawing, color, and expression. These same good qualities are also to be noticed in the hound's portrait.

Good work is shown by all the twelve members.

PENNSYLVANIA ART NEWS.

The Pennsylvania Academy of Fine Arts and The Philadelphia Water Color Club announce that under their joint management an exhibition of original works in water color, including miniatures, black and white, pastels and drawings, will be held at the Academy of Fine Arts, opening on March 26 and closing on Saturday, April 26. Forwarded works intended for exhibition must be received by the Academy on or before Monday, March 12. Through the liberality of Mr. Charles W. Beck a prize of one hundred dollars will be awarded for the first time to the best work in the exhibition that has been reproduced in color within a year. The jury of selection are: Hugh H. Breckenridge, Thomas P. Anshutz, Blanche Dillaye, Elizabeth Shippen Green, Emma Lambert Cooper and Thornton Oakley. The hanging committee are: George Walter Dawson, Violet Oakley and Albert Paul Willis.

The sales during the week just closed at the Academy of Fine Arts exhibition are: "Oh, What a Plague Is Love," George Wetherbee; "St. Ives from the Harbor," F. Hutton Shill; "Excavation for a Sky-Scraper," Fred Wagner; "Early Morning on Toms River," Fred Wagner; "The First Love," Jessie Wilcox Smith; "Afternoon Tea," Elizabeth Shippen Green; "The Five Little Pigs," Elizabeth Shippen Green; "The Rose Garden," Elizabeth Shippen Green; "The Sewing Room," Elizabeth Shippen Green; "Making Pictures," Elizabeth Shippen Green; "My Lady of the Stairs," Elizabeth Shippen Green, and "Laurel Road," by Edward W. Redfield.

On Monday night, February 26, Mr. Bliss Carman will read a paper before the Fellowship of the Academy of Fine Arts, in the galleries of the Academy.

At the Plastic Club on Wednesday, February 28, from four to six, the members will give a tea and private view of "Silhouettes," by Mrs. Willard Parker; and at 8 P. M. on the same day short talks on "Domestic and Foreign Experiences" by the following members: Alice Barber Stephens, "European Experiences," Harriet Sartain, "Venice," Elizabeth and Mary Bonsall, "Our Visit to the Indian Village, Pueblo, of Ocoma," and Sophie B. Steel, "Ravello."

The students of the Academy of Fine Arts are to hold their annual caricature exhibition, opening on Friday, February 23, and closing on March 3. An auction will be held on the final day at two o'clock in the afternoon.

An interesting exhibition of architectural and decorative drawings is open at the Philadelphia Sketch Club. Among interesting designs are those for country houses by Wilson Eyre, some charming stained glass designs in rich coloring by Niccola D'Ascenzo and some unusual and artistic ideas for country places by Cope and Stewardson, Henry L. Reinhold and Alexander Bower.

CHICAGO ART ECHOES.

On March 1 the exhibition of the work of Chicago artists will be followed by four interesting exhibitions in the Art Institute, all of which open at the same hour, and last three weeks. The first of these is the salon of the Federation of Photographic Societies of America, under the auspices of the Chicago branch, the Chicago Camera Club. The second exhibition is that of the Art Students' League of Chicago, in which the year's work of its members will be shown. The paintings by Jules Guerin, of New York, formerly

of Chicago, will constitute the third exhibition, and Charles E. Hallberg, of Chicago, will make his first large public showing of work which has been on view from time to time in his studio. A collection of nearly forty marines will be shown, the product of eighteen months' work.

After a close vote, the gold medal of the Chicago Society of Artists was awarded to Lorado Taft this week, marking the approaching close of the most successful exhibition of local artists in recent years. It was awarded to Taft for his heroic fountain of the Great Lakes, which formed the most sensational feature of the exhibition. Four artists gave Lorado Taft a close run in the number of votes they received and in spirit, if not in reality, Frederic E. Bartlett, Adolph R. Shulz, Adam Emory Albright and Wellington J. Reynolds have won the avowed commendation of the entire society for their fine work.

The annual ball of the Art Students' League will be held Tuesday evening, February 27. A thousand invitations have been issued.

The Art Institute School is holding a special exhibition of the work of its student illustrators, who have an aptitude for caricature. Many amusing sketches are shown, executed with skill and pronounced humor.

A prize of \$250, offered by the School of Architecture for the best plan of a country villa, has been won by J. Carol Johnson, whose sketches are now on view in a gallery of the Art Institute. The next competition closes on March 2, and a prize of \$25 is offered to students for the best drawing of a monumental entrance to a cemetery.

According to the opinions of MM. Jansen, Colin, Ternisien and Soubrier, all representative furniture manufacturers of Paris, the development of artistic taste is producing a reaction and is leading to the return to favor of the XVIII. century styles in interior decoration. This may be said as well of the construction of pianos, for Messrs. Steinway & Sons keep on hand at their warerooms, 107-109 East Fourteenth street, a number of pianos decorated according to popular architectural periods, which are not only beautiful in the construction and ornamentation of the cases, but represent the best that can be produced tonally and acoustically.

A miscellaneous collection of paintings will be sold by Mr. Thos. E. Kirby of the American Art Galleries at Mendelssohn Hall on Thursday and Friday evenings, March 1 and 2, at 8.15. The pictures will be placed on free view prior to the sale at the American Art Galleries, No. 6 East Twenty-third street, to-day.

Part of the collection of Don Giovanni Maria Guigni, Marchese D'Angrodogho, of Florence, Italy, will be sold at the Fifth Avenue Art Galleries, No. 366 Fifth avenue, on Thursday, Friday and Saturday afternoons, March 1, 2 and 3, at 2.30, by Mr. James P. Silo. This collection was secured for the galleries and brought to this country by Mr. H. S. de Souhami, of No. 237 Fifth avenue. It embraces rare antique furniture, tapestries, objets d'art, bronzes and porcelains of great value, many dating from the 16th century, and is an important art event of the season. The articles will be placed on free view at the galleries on Monday.

LONDON ART NEWS.

Feb. 9, 1906.

As a result of intermittent agitation in the newspapers, twenty-one oil paintings, by Turner, hitherto unexhibited, were first shown to the public at the Tate Gallery on Monday. Of these, some were hung in the private rooms of officials at the National Gallery, others covered with dirt remained unnoticed and uncared for in the basement. By a miracle these have escaped permanent damage, and now they are cleaned, show the beauty and purity of Turner's color more brilliantly than his works at the National Gallery, many of which have begun to fade. "The Evening Star," a spacious seascape, is one of the most refined of the new exhibits, many of which are very advanced Turners, that is to say, glorious, almost riotous in color, but chaotic as regards form. At the press view, it was observed by several leading critics that here Turner was attempting to do what Monet has so brilliantly achieved. It is not generally known that hundreds, possibly thousands of watercolor sketches and drawings by Turner are still hidden in the basement of the National Gallery. They are packed away in eleven tin boxes, where they were put temporarily, as he thought, by Ruskin. Many are now rotting with mildew, and in danger of being irretrievably ruined. Attention has been repeatedly called to these facts in the "Sunday Times" and elsewhere, and it is to be hoped these in turn will speedily be resurrected.

John C. Dollman and S. Curnow Vosper have been elected associates of the Royal Society of Painters in Water Colors. Mr. Dollman is now showing some carefully drawn studies of horses and other animals at the Fine Art Society.

At the Goupil Gallery is a pleasant collection of oil paintings of landscapes and rural subjects by C. Leon Little, a young English artist who is following the best traditions of the French romanticists. He has a refined sense of color, a nice quality of paint, and is especially happy in his renderings of horses, skies and distant downlands.

F. Derwent Wood's fine bronze "Leda," shown at the recent exhibition at Venice, has been chosen by a special committee of artists and amateurs as their testimonial to Prof. Antonio Fradetto in recognition of his services as general secretary of the exhibition. Mr. Wood's bronze was greatly admired at the International Society's exhibition here two years ago, and the honor now paid him is greatly appreciated in London.

Commenting on the appointment of Mr. Roger Fry as curator of pictures at the Metropolitan Museum, the "Saturday News" says: "He will receive a salary equal to that of the Director of the National Gallery here, and it will be his duty to do his best for a gallery outside of England, instead of being enlisted for work of this kind at home."

All this we thoroughly deserve in a country where there is no career for learned and sincere students of art like Mr. Fry, where academic obstruction lays its hand alike on the metropolitan and provincial galleries. It was such obstruction that prevented the appointment of Mr. Fry some years ago to the Slade Professorship at Cambridge.

Alvin Langdon Coburn's most original and artistic photographs, which are on exhibition at the Royal Photographic Society's rooms, have made quite a sensation. Bernard Shaw con-

tributes a preface to the catalogue in which he enthusiastically says: "Mr. Coburn can handle you as Bellini handled everybody; as Hale handled everybody; as Gainsborough handled everybody, or as Holbein handled everybody, according to his vision of you. He is free of that clumsy tool—the human hand—which will always go to its own single way and no other. And he takes full advantage of his freedom instead of contenting himself, like most photographers, with a formula that becomes almost as tiresome and mechanical as manual work with a brush or crayon."

Another series of etchings and dry-points, by Charles Jacques, the famous Barbizon painter, is on exhibition at Mr. Gutekunst's Galleries, four doors off Christie's. This representative collection, ranging from 1845 to 1870, shows Jacques to have been as great a



XVI. CENTURY GHIORDES RUG.
Now at the Kelekian Gallery.

master of the needle as he admittedly was of the brush. Many of the fine impressions were printed by Delatre.

An old French bust of the Princesse de Lamballe has realized the extraordinary sum of £714 (Hodgekins) at Christie's. Of the pictures sold at the same rooms during the week the best prices have been made by "Madonna and Child," Flemish school, £107; W. Hunt's "A Cottage Interior," £78; Detaille's "Sapeurs des Voltigeurs de la Carde," £63.

The rug reproduced above is an unusually fine example of the XVI. century Ghiorde weave, and may be seen at the Kelekian Gallery, No. 252 Fifth Ave. Its design, of evident floral origin, shows decided traces of Mongolian influence, and the colors are rich and beautiful, dating from the time when vegetable dyes, whose secret of manufacture is now lost, were used in coloring the fleece. Rugs of this make and period are more and more difficult to secure, and are favorites with connoisseurs.

PARIS ART NOTES.

Paris, February 9.

February 5 was varnishing day at the Cercle de l'Union Artistique for the annual exhibition of L'Epatant, and all art lovers were present.

The first portrait we noticed was a fine one by Bonnat of Mme. la Comtesse Laur, seated facing the beholder, a rose in her white corsage, the whole standing out in bold relief against a dark background. In the portrait of Mme. de M. by Dagnan Bouveret, the artist's strong, free work is its distinction. M. Jules Lefebvre sends the bust portrait of Mme. Hirschmann, reserved and expressive. Francois Flameng portrays the beauty and youth of Mmes. H. Letellier and Mumm with virtuosity. F. Humbert has painted Mme. de N. seated in a park, in a light gown, very seductive in effect. Other

Holding His Dog," by M. Saint Germer; the "Study of a Woman," by G. Clairin; a "Charmer," by M. Serenat de Belzim; landscapes by Billotte, Montenard, Guignard, views of Venice by Franck Lamy, souvenirs of Albania by Pierre Lagarde, etc., are other pictures which deserve mention.

Statuary is represented by MM. Denys Puech, Carles, Fournier, Sarlovez, Marochetti, Nerlet, etc.

The exhibition of painting and sculpture and of precious arts of the Automobile Club of France, will be inaugurated by M. Dujardin Beaumetz, on February 15 in the rooms of the club.

The sixth exhibition of the "Arts Reunis" has just opened at the Galerie Georges Petit.

M. Lecreux sends three fresh colored water colors of flowers; M. Henri Jourdain a winter scene easy in execution; M. Henri Guinier a little Breton girl full of charm and sentiment; MM. Belange, Adhemar and E. Cornillier show some faithful representations of Breton scenes. The "Entry to a Village," by M. Lechat is also extremely good; the "Cliffs of Etretat" and a group of Sevillians dancing the fandango, by Georges Berges; poetic landscapes by M. Goselin; views of Norwegian fjords by M. Dambeza, and droll scenes by M. Devambaz are also sure to attract attention.

M. Froment Meurice sends some statuettes, of which the equestrian portrait of King Alphonse XIII., a holy water basin, surmounted by a head of Saint John blessing, and a droll and pleasing donkey with baskets, are especially interesting. M. Clostre interests himself in the work of the lowly, representing foundrymen and laborers. In conclusion we would mention the delicious enameled glass of Fernand Chesmar and the jewelry of M. Teuillat.

On February 22, at the hotel of Mme. la Baronesse de Hirsch there will be a sale of a set of four fine tapestries by Beauvais, after Berain, and of a mantle piece of the time of Louis XVI., by Callet.

February 21, at the Hotel des Ventes, will be sold the rest of the collection of Mr. van der Hoeven. This collection is composed of objects of great rarity, such as Renaissance tapestries, faïences de Manissés, Rhodes and d'Arvignon, Persian potteries, those of Faenza, Venice and Castellii, thirty pieces of German glass and Renaissance coppers.

The second exhibition of Arts of the Sea, organized by the Society of Marine Painters, will open on the terrace of the Tuilleries, March 17, under the patronage of the Minister of Marine.

The Hotel de Hirsch, where will be held the sale spoken of above, was built in 1861 by the Empress Eugenie, and was purchased in 1873 by the Baron de Hirsch. The latter had installed the marble staircase with its sculptures of children supporting torches, very graceful in execution. He also placed there the four tapestries with the arms of the Count de Toulouse. The Renaissance chimney piece came from the Chateau de Montreal. There are also wood carvings from the Chateau de Bercy, built by Leran, for the President Mulon.

The following books have recently been donated to the library of the New York School of Applied Design for Women:

Dictionary of Needlework, by Miss de Berard; Country Life in America, two volumes, Miss F. Stevens, and bound volumes of the Connoisseur, Century, Masters in Art and Modern Design in Jewelry and Fans, by Mrs. Herbert T. Harde.

portraits also demand notice. They are those of a young woman in a brilliant gown with a happy light effect by Paul Chabas; of Mme. N. V., by G. Jacquet; of a graceful Parisian type of woman by Gervex. The portrait of M. C. Willy, by J. E. Blanche is particularly noticeable, as is the portrait of Mme. Henri Lavedan, by Paul Chomas.

Some portraits of men should be mentioned, such as that of the Pastor Goulden, his hand resting on the Bible, by M. Aimé Morot; that of M. Dubufe working at his easel, by Friant; of M. D'Epinay, by J. Beraud, and the small portrait of a man by Axilett.

Under the title "Episode of 1870," Ed. Detaille shows a very beautiful picture where is portrayed what took place at Buzenval, when the troops were repulsed, and Captain Roth, seizing a trumpet, succeeded in carrying them along with him, sounding the trumpet for two hours on horseback. M. Roll shows a "Reunion of Young Women" on the grass of a summer's day; by Mr. Walter Gay and with all his delicate distinction of manner, is an "Interior of a Salon." "The Son of a Doge

EXHIBITIONS NOW ON.

An exhibition of a collection of marines by Carlton T. Chapman, the well-known American artist, in the Albright Art Gallery, Buffalo, was opened with a first view on Friday evening, February 16.

Four years' study abroad have improved the art of Albert Sterner, the well-known illustrator and painter, in a marked degree. This is proven by a visit to the exceedingly attractive exhibitions of his drawings for Mrs. Humphrey Ward's recent novel, the "Marriage of William Ashe," and other well-known books, now on at the Klackner Gallery, No. 7 West Twenty-eighth street. The drawings for Mrs. Ward's story are well known, through their reproductions in the published books, to thousands of art readers and art lovers. The artist occupied for some time the country house of Mrs. Ward in England, and there he made most of his sketches out of doors. These are not only well drawn and effective, but are most sympathetic, and long after the main points of the story itself have been forgotten, the public will carry in its mind mental pictures of the vivacious and unfortunate Kitty, her long-suffering husband, and the other characters of the book. The artist still has that delicacy of line and touch which first brought him reputation, but his work is somehow surer and stronger and strikes a deeper note.

Wilhelm Ritschel, whose work has become well known to New York art lovers, through the exhibitions of recent years, is now holding a display of some of his recent pictures at a gallery on Columbus avenue, where they will remain until March 3. Although Mr. Ritschel is a Dutchman by birth and was educated in Holland, he has resided here for several years and is thoroughly American by adoption. His canvases, while they of course show the influences of his early training and association, have much strength and originality.

The landscapes of Charles H. Davis are always good to see. Solidly painted, with rich color quality, rare atmospheric effects, and true feeling and sympathy with nature in America they are always welcome. An exhibition of twelve of the artist's recent canvases was opened on Monday at the Macbeth Gallery, No. 237 Fifth avenue, and will remain there through March 3. While there is little new to be said of Mr. Davis' well-known works, it would seem as if his work this year is stronger if possible and more complete. Particularly fine is the "Sunset Land," with beautiful pearly tones, "Spring's Unfolding," with a most delicate and refined color scheme, the rich colored "Full Tide of Autumn," the "Conquering Light," with its clouds seeming to lift in air, and "The Quarries in Early Spring," which in atmosphere and outdoor feeling we call Wyant at his best.

S. Montgomery Roosevelt, whose work in figure and portraiture, has come to the front the past few years, opened a little exhibition of twelve of his recent pictures at the Fishel, Adler & Schwartz Galleries, 313 Fifth avenue, on Monday. Mr. Roosevelt has good feeling for color, poses and draws his subjects well, and paints with sincerity and conviction. Some of his canvases have unusually good decorative qualities. Perhaps the best of his works now shown are his half-lengths, "Winter" and "Summer," his "Anar-

chist," the head of a man with very strong expression, a fancy portrait entitled "Reverie" and the head of a Dutch girl. Of these the "Winter," "Reverie," and "The Dutch Girl" are charmingly decorative, but the picture of the display is undoubtedly the three-quarter length standing portrait of the artist himself, painted with great fidelity, a striking likeness, and very soft and harmonious in color. The little exhibition is one that is worthy the attention of all art lovers.

At the Knoedler Galleries there are now three portraits by Harrington Mann, an English artist—one of General John Gill, of Baltimore, a three-quarter length standing one, a full-length of the artist's wife, standing with her back to the front of the canvas, her head turned slightly in profile, and a double full-length portrait of the artist's two young children in their night attire. Mr. Mann's brush is a sure one. He paints broadly and strongly, and has good color, and fine expression. The portrait of General Gill is a thoroughly strong, sober and dignified work, while that of the artist's children is full of character and life.

In the down stairs gallery at Knoedler's there has just been arranged an exhibition of some 53 etchings, about 80 lithographic prints, two pastels and an oil sketch by Whistler. The numbers which make up the display have been selected with care and judgment, and most of them are unusually good impressions, particularly fine are some of the plate of the Venice and Thames series of the etchings.

Three exhibitions are now in progress at the Clausen Galleries, 381 Fifth avenue. The first is of landscapes by R. M. Shurtleff, the second of sixteen recent landscapes and marines by Reynolds Beal, and the third of fifteen canvases by Gifford Beal. The Shurtleff pictures are for the most part those characteristic woodland glades and vistas with which the brush of this veteran artist is so associated. In the present display he again blends the changes delightfully on the subjects he loves so well. The work of the Beal brothers has been frequently commented upon with appreciation and admiration in these columns. It calls for the same, if not a greater meed of praise this year than last. Reynolds Beal, who is more of a colorist than his brother, is at his best perhaps in his "Autumn in the Highlands," "Hudson River Tow," "Breezy Day" and "Warships." All these with the others that are shown have rarely good light and air, while the marines especially are fresh and breezy. Gifford Beal is more of a tonalist than his brother, and in such works as the "Largo," "Pastoral" and "Misty Moonrise" he recalls Whistler in the delicacy and beauty of his tones and shades. The "Storm King" is a large and fine conception, "Autumn," which has a touch of Tryon, is most delicate and refined, and the soft grays of the "Down" especially appeal. The poetic sentiment of this painter's works cannot be described. It permeates all his canvases. The work of the brothers Beal should be closely watched by all lovers of and believers in American art.

The exhibition at the National Arts Club, styled "Birds and Beasts in Art," has called attention to the prominence given these animal subjects in illustration, as well as decorative sculpture.

Among the artists represented are Philip R. Goodwin, with "A Mountain Lion"; Carl Rungius' spirited "Battle Cry," a number of types of big game, well portrayed by E. W. Deming; J.

M. Gleeson's colored drawings of many species, full of vigor and life, and interesting as subjects besides, and birds by Louis Agassiz Fuertes, Robert F. Bloodgood and Walter King Stone.

There are small bronzes by F. G. R. Roth, Eli Harvey and H. K. Bush-Brown, with oils and water color drawings by Josephine Pitkin, A. V. Hyatt, L. B. Hunt, Will H. Drake and others.

A collection of photographs of typical Indian scenes, by E. S. Curtis and M. W. Phillips, of Seattle, was placed on view in the Carnegie Art Gallery, Pittsburg, on Monday, and will remain for a fortnight. The photographers have aimed to make a complete record of all tribes of North American Indians who are still in a more or less primitive condition. They show every phase of life and type, and make an interesting exhibit.

Rudolph Schmidt, of New York, a portrait painter, has brought suit against Miss Paula Kraus, daughter of Frederick Kraus, of Milwaukee, for \$10,000 on an alleged contract for a portrait of herself, which, upon her refusal to accept, was placed in storage.

"The recent acquisition of a painting by Domenico Theotocopuli ('El Greco'), by the Louvre, recalls the fact," says the Evening Post, "that Chicago is now debating whether it will purchase an 'Assumption of the Virgin' by the same artist. This picture is now hanging for approval in the Chicago Art Institute, and the amount asked for it is \$40,000. The Metropolitan Museum paid \$37,500 for its recently acquired example, and discovered later that the dealer from whom it procured the picture had bought it originally in Paris for \$6,000."

CINCINNATI ART NOTES.

The annual meeting of the directors and shareholders of the Cincinnati Art Museum, to be held on March 5 has a special significance since at that time the managers will endeavor to make plain their reasons for the recent additions and consequent alterations to the museum buildings. The style of the building given by J. C. Schmidlapp as a memorial to his dead wife has been the subject of some comment, as being out of harmony with the architecture of the museum proper, and the destruction of the \$50,000 stairway, which has been called "the most beautiful stairway in America," to make way for the hall to connect the new with the old building, has been referred to in some quarters as "a piece of vandalism." The reasons for these matters are to be plainly set forth in the annual report of the directors and are expected by all reasonable people to be full and sufficient. The Art Museum has just purchased two important paintings from the French collection recently exhibited here. This collection was selected by Saglio of the Ministry of Fine Arts of France as particularly representative of the younger French painters who are leaders in the new movement. One of the pictures is Cottet's "Mourning," the other a head by Mercie.

The Art Museum is making a special exhibition of an historical collection of the Rookwood pottery, which will continue for two months. It represents the output of the pottery from its beginning in 1880 to 1905, and it numbers two thousand specimens which are now shown for the first time, and are of interest as illustrating the grad-

ual development of an art industry from a purely local to a world-wide reputation.

A down town exhibit of much interest is that of John Rettig's Dutch paintings, which are to be shown for a month, with two or three studio teas as incidental attractions. Rettig has confined his artistic efforts heretofore largely to church and scenic decorations, and has never before made a local exhibit of his paintings. The fame of the success of his New York Exhibit, made directly after his arrival from Holland, had preceded him home, and his Cincinnati exhibition has been well attended.

The exhibit of art photographs by the Secessionists now on at the Art Museum has been heralded as something unique, but it seems to be the opinion of most of the local amateurs that it represents about the sort of negatives they have put away as failures. A very few of the photographs have found favor in local eyes.

Mr. Meakin, who is having a successful exhibit of his paintings at Pratt's Institute, Brooklyn, is a native of Cincinnati.

WITH THE DEALERS.

One of the most important paintings by Courbet ever seen in this country is now at Durand-Ruel Galleries, No. 5 West Thirty-sixth street. It is a large canvas entitled "Les Demoiselles du Village" and represents three young women talking to a village child, and accompanied by a pet dog, the whole against a landscape background on the Dunes near Ornans, a favorite neighborhood with this artist. The coloring is soft and beautiful. Two fine Pissarros, one a landscape in the green tones of summer, the other a sunset effect on a snow scene, both attractive, and two remarkable Monets, one of the Houses of Parliament series, the other "Cliffs at Dieppe" are recent additions to these galleries.

The two last works painted by Bouguereau, dated 1905, have been received recently at the Brandus Galleries, No. 391 Fifth avenue. One entitled "Autumn," the other "Spring," they are charming portrayals of young peasant girls in the characteristic Bouguereau manner.

Newly hung in the Blakeslee Galleries, No. 358 Fifth avenue, are a three-quarter length portrait of Princess Elizabeth holding her father's miniature in her hand, and wearing a gown of exquisitely-painted grayish brocade, by Dobson; a small bust portrait of Miss Kenilworth, by Lawrence in rich, dark coloring, a mellow canvas by Ladbroke, "A Norwich Landscape" and a small Diaz, Cupid whispering to a young girl. There are also a portrait of John Trumbull, by James Frothingham, and a woman's head by Watts, which are interesting canvases.

A recent addition to the portrait exhibition at the Ehrich galleries, No. 8 West Thirty-third street, has an interesting history. It was purchased in England by an Englishman who believed it the work of Romney. Later careful scrutiny revealed a signature, that of Ralph Earle, an American artist, who is little known. He painted in this country, however, between 1751 and 1775, and went to England and was a pupil of West. Prior to his departure from his native land, he painted four large scenes of the Battle of Lexington, which are believed to be the earliest American historical paintings.

(Continued on Page 7)

(Continued from Page 6)

His portrait of President Dwight of Yale still hangs in the college, and he also painted a portrait of King George III. When the English purchaser of the portrait now in the Ehrich Galleries learned that it was the work of an American artist he was quite willing to sell it to Mr. Ehrich.

It is a three-quarter length seated portrait of Lady Williams in a white satin gown, whose texture is finely portrayed, and the tiny child on her lap is a winsome-faced little creature. An old mahogany writing table shows at one side of the canvas near the chair in which the lady is seated. The picture is an attractive addition to the portraits already shown.

Two highly interesting portraits have recently been received at the Ralston Gallery, No. 326 Fifth avenue. One of Jeanette Hooft by Ravesteyn, shows the marvellous attention to detail in gown, ruff and lace, characteristic of the Dutch portrait painters, while the face is fresh and fair and full of character. It is a fine example of this artist. The other is the three-quarter length seated portrait of Mme. de Clermont Tonnerre by Rigaud, which has never before been shown in this country. The beautiful subject is gowned in velvet, her graceful hands charmingly posed, and the picture is a remarkable one, painted throughout in a low key.

Two attractive additions to the Oehme Galleries, No. 320 Fifth avenue, are "A Flemish Tavern," a characteristic Meissonier, with two spirited figures in the foreground, and a charming glimpse through the open door in the background of a quaint old street, together with a small, snowy landscape by J. Maris, which well repays study.

Two characteristic women's heads by Henner, painted in his usual manner, and one very small, are recent additions to the Scott and Fowles Galleries, No. 295 Fifth avenue, together with a Roybet, his familiar dark model, but this time garbed in dark green velvet, the whole canvas being dark in tone and effective.

So much interest was shown in the five fans decorated by different artists sold in the Blumenstiel collection last week, that it may be well to state that a fan somewhat similar in idea, although differently carried out, may now be seen in the Strauss Gallery, No. 285 Fifth avenue. This fan, much smaller, was decorated by thirteen different artists, all well known, but the artist was not in every case limited to but one stick. As a result, there are several charming little landscapes with or without figures extending over as many as three. Single sticks have usually a single figure painted upon them, and the whole effect is consistently harmonious. The back of the fan is decorated by one artist with a mass of flowers of different kinds and colors, and a small spray crosses the front of the fan beneath the other decorations.

In addition to a number of engraved portraits of celebrities, there may be seen in the lower Bonaventure Gallery, No. 6 West Thirty-third street, a large

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and complete collection of etchings, drypoints, engravings and color prints of all the well known artists in these lines. Many of them are already attractively framed and ready for gifts.

The uptown movement of the art houses continues. Schaus and Co. will move in the spring, as has already been announced, to Fifth avenue, east side, between Thirty-seventh and Thirty-eighth streets; Knoedler and Co. will move in time to the northeast corner of Fifth avenue and Fortieth street, and now William Macbeth, for some years at No. 237 Fifth avenue, announces that he will move in May next to No. 450 Fifth avenue, west side, adjoining the Knox building, at Fifth avenue and Fortieth street.

Among the newer attractions at Lanthier's Old Curiosity Shop, No. 354 Fourth Avenue, are two fine old portraits, one by T. M. Nattier, of Louise, Duchess d'Orleans. The other of the stately Duchess de Noailles, is by Hyacinthe Rigaud.

Two collections were placed on view at the American Art Galleries, No. 6 East Twenty-third street, beginning with a press view last Saturday prior to their sale at these galleries this week. The first, that shown in the upper gallery, a collection of French and English colored prints, mezzotints and engravings, belonging to Mr. Arthur Blackburne, was sold on Wednesday evening by Mr. Thomas P. Kirby.

The other collection, the sale of which began on Thursday and will be completed this afternoon at these galleries, as announced last week, is an extremely interesting collection of laces, embroideries, brocades, antique fans and lamps, made by the well-

known dealer Vitali Benguiat. Mr. Benguiat is an indefatigable collector, and succeeds in getting together a number of beautiful things. Although there are many fine ecclesiastical vestments, the laces both black and white are even more remarkable. One very large piece was it is said exhibited here at the famous old Crystal Palace Exhibition. It is dated 1853, and the design contains a number of medallions with the arms of the then 36 states of the Union, figures of Commerce and Justice, while in the centre is woven a representation of Washington's tomb at Mount Vernon. A number of fine specimens of Spanish drawn work in the collection, and many black lace mantillas were shown.

The collection of fans was both numerous and beautiful. There were fans of all nations, of every size and conceivable style, many with elaborately decorated sticks, in ivory, lacquer, tortoise-shell, mother of pearl, etc. The results of the sale will be published next week.

The total obtained at the three days' sale of the Allan W. Wood estate, held at the Fifth Avenue Art Galleries, No. 366 Fifth avenue, last week, was \$48,358.05; \$1,000 was paid for a five-piece salon suite of the time of Louis XVI., and a Vernis-Martin piano brought \$600.

The sale of the collection of paintings of the late Alexander Blumenstiel, sold on Thursday and Friday evenings of last week at Mendelssohn Hall, by Mr. Thomas E. Kirby, brought the sum

of \$170,110. Pictures which brought \$1,000 or over, with names of artists and buyers, when known, are as follows:

"The Sentinel," Gerome; F. A. Chapman.....	\$1,075
"Flowers and Fruit," Vollon; Glaesner & Co.....	1,100
"A Swiss Scene," Courbet; F. A. Chapman.....	1,000
"Calm near Rotterdam," Clays; J. F. Carroll.....	1,300
"Industry," Blommers; M. H. Lehman.....	1,200
"The Cabaret," Domingue; Scott & Fowles.....	1,000
"Sentinel at the Sultan's Tomb," Gerome; H. B. Smith.....	1,075
"The Brook," Cazin; Mrs. Worehoffer.....	2,200
"Market at Constantinople," Pasini.....	2,150
"Rio Santa Marina," Rieu; D. B. Dula.....	1,450
"Landscape and Cattle," Dietrich; D. B. Dula.....	3,600
"Spanish Fortune Teller," Worms; H. D. Babcock.....	1,000
"Harvest," Julien Dupre; W. W. Fuller.....	1,075
"Maternal Affection," Perrault; T. F. Manning.....	1,500
"City of Ophir," Simons; D. Hiller.....	1,225
"Pandora," Lefebvre; S. Ullman.....	1,100
"Brittany Landscape," Cazin; A. Freedman.....	1,800
"Landscape, Cazin; W. A. Clark.....	1,500
"Roaming," Bonheur; A. R. Flower.....	1,000
"The First Lesson," Meyer von Bremen; S. Ullmann.....	1,050
"A Provincial Town," Cazin; Scott & Fowles.....	1,400
"In the Forest," Diaz; Scott & Fowles.....	7,600
"A Summer's Day," Harpignies; A. A. Healy.....	1,700
"Bringing Home the Wounded," Isabe; E. Brandus.....	1,025
"Morning on the Holland Coast," Clays; Scott & Fowles.....	1,300
"Mending Fishing Nets," Blommers; H. C. Rosenbauer.....	1,000
"Sunset in Venice," Ziem; A. Freedman.....	1,700
"The Bookworm," Vibert; W. W. Fuller.....	4,000
"Returning Home," Troyon; M. C. Sternbach.....	1,500
"La Faisance de Benerville," Boudin; Seaman, agent.....	1,225
"Catching Crawfish," Corot; Seaman, agent.....	2,100
"Watering the Flock," Jacques; A. Luchow.....	5,200
"Le Parc des Montons," Daubigny; C. H. Truax.....	1,800
"Early Morning," Daubigny; B. A. Cohen.....	1,000

The five fans, with twenty-one sticks each, decorated by a different artist, were bought by the same person, Mr. Geo. Kessler, for \$43,800.

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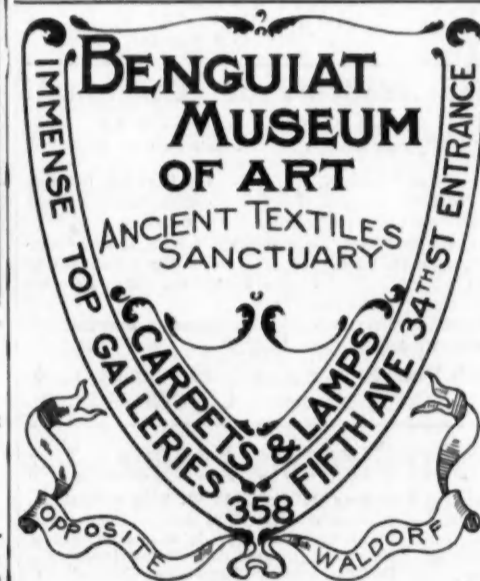
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